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UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Wind Symphony

Jeffrey Reynolds, conductor

Friday, March 23, 2012

7:30 p.m. MacMillan Theatre

Edward Johnson Building

2011-12 SEASON

University of Toronto Wind Symphony

Jeffrey Reynolds, conductor

PROGRAM

The Red Machine

Peter Graham (b. 1958)

Hymn to a Blue Hour

John Mackey (b.1973)

Festive Overture, Op. 96

Dimitri Shostakovich (1906-1975)
Transcribed by Donald Hunsberger

Conducted by Meaghan Walker

Firefly

Ryan George (b. 1978)

INTERMISSION

Chemins VII - on Sequenza IXb

Luciano Berio (1925-2003)

Realization with the assistance of Claude Delangle and Vincent David for
alto saxophone solo and ensemble of 12 saxophones and percussion
Wallace Halladay, conductor
Sarah Gates, Alto Saxophone

Florentiner, Grande Marcia Italiana

Julius Fučík (1872-1916)

Sinfonia India

Carlos Chávez (1899-1978)

Canterbury Chorale

Jan Van der Roost (b. 1956)

Children's March: Over the Hills and Far Away

Percy Aldridge Grainger
(1882-1961)

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Program Notes

The Red Machine PETER GRAHAM

The Red Machine by Peter Graham was commissioned for the London-based Regimental Band of the Coldstream Guards, Director of Music, Major Graham Jones. Among the band's duties is the famous changing of the guard ceremony at Buckingham Palace, where their reputation for precision marching has led them to being described as "The Red Machine". The work is written in a fast-slow-quick tempo, with a thematic opening phrase. Burg. List to perhaps Gustav H. is best known music director. Black Dyke band has been by many of ensembles. Wind Orchestra notes by the

1 - Graham
2 - Mackey
3 - Shostakovich
4 - George
5 - Berio
6 - Fačik
7 - Chavuz
8 - Vander Roost
9 - Speech *
10 - Grainger

Hymn to a JOHN MACKAY

The works of John Mackay have been performed all around the world. This great popularity has led him to numerous commissions requesting a wide variety of instrumentation. Some of his previous collaborators have included dancers, choreographers and the U.S. Olympic Synchronized Swim Team. His success has brought him prestigious recognition, including the American Bandmasters Association Ostwald Award for *Redline*

Tango and *Aurora Awakes*. Mackey completed *Hymn to a Blue Hour* in 2010. In it, he is concerned with the "blue hour," when the sun sets each day. At dusk, we are left with a light blue sky that is slowly devoured into complete darkness. Mackey has captured the calm and beautiful essence of the changing blue sky in this piece. - *Meaghan Walker*

Festive Overture DIMITRI SHOSTAKOVICH

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In 1954, Shostakovich was asked to write a new work that would serve as a concert opener; Shostakovich finished *Festive Overture Op. 96* for orchestra in three days. The piece was a great success and was later transcribed for band by Donald Hunsberger. This energetic piece takes the audience through a spirited and yet lyrical middle section that is sandwiched between a heroic and bold fanfare. - *MW*

Firefly

RYAN GEORGE

American composer and arranger Ryan George is a newer addition to the wind band composer circle. He wrote *Firefly*, his first work for advanced wind ensemble, in 2008. *Firefly* was inspired by the imagination of the composer's children – Sophia and Nyla. George writes "I watched my 4-year old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the 'firefly' she looked at me with a puzzled look and said with a corrective tone 'Dad, that's not a firefly... it's Tinkerbell, and she's come to take me on an adventure!'" Alternately lively and lyrical, this work is a challenging addition to the wind band repertoire. - MW

Chemins VII

LUCIANO BERIO

The *Sequenzas* of Italian composer Luciano Berio (1925-2003) are perhaps the most important solo works of the 20th Century. In addition to Berio's exploration of the technical possibilities on instruments, he also devised his basic compositional material from the instruments' natural acoustic and physical properties, thus becoming an icon of post-serial technique. As Berio continued this exploration - a lifelong pursuit resulting in fourteen *Sequenzas* dating from 1958 to 2002 - he became fascinated with the complexity of his own process. As a result, he orchestrated a selection of these pieces into what he called *Chemins*; a contemplation on his own compositions, and (as he has said) a sort of post-compositional analysis. The *Sequenza IXb* for solo alto saxophone was orchestrated as *Chemins VII*, with a title: *Récit*. This refers not only to the vocal qualities of the saxophone, but also to the

large amount of thematic and harmonic development that one might expect from an opera recitative. Originally for saxophone and orchestra, the work had become so popular that Claude Delangle - professor at the Paris Conservatory - insisted that the work be re-imagined in an orchestration for saxophone ensemble, the homogeneity of which excited Berio in its timbral reflection of the soloist. - Wallace Halladay

Florentiner, Grande Marcia Italiana

JULIUS FUČIK

Julius Fučík (1872-1916) developed an individual style of march composition during a short career as bandmaster to the 68th Hungarian Infantry Regiment at Budapest. Perhaps his most famous march is the up-tempo *Thunder and Blazes (Entry of the Gladiators)* because of its connection to circus performances. The present work is far more sedate than its brazen cousin, albeit with a stirring trumpet fanfare at the outset, but followed by sedate themes and colours of a symphonic nature. - JR

Sinfonia India

CARLOS CHAVEZ

Sinfonia India was composed by Carlos Chavez in 1935-36 in response to an invitation to conduct a concert of his own works at the Columbia Broadcasting Corporation. The composer used several folk themes from three Mexican indigenous groups: the Huichol from the state of Nayarit, the Seri and the Yaqui from the state of Sonora. The irregular rhythmic content of these pieces remains a feature of Chavez's composition, with frequently alternating episodes in double, triple and compound time. Originally for orchestra, this arrangement is by the well-known American composer and arranger Frank Erickson. - JR

Canterbury Chorale

JAN VAN DER ROOST

Jan Van der Roost was born in Duffel, Belgium, in 1956. He studied trombone, music history and music education at the Lemmensinstituut in Leuven, Belgium, and continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer. At present, he teaches at the Lemmensinstituut, and is a guest professor at the Shobi Institute of Music in Tokyo and at the Nagoya University of Art. A versatile composer and arranger, Van der Roost's works include music written for wind band, brass quintet, orchestra, choir, chamber ensemble, piano, and guitar. His compositions have been performed on radio and television and recorded in over 35 countries. *Canterbury Chorale* was composed in 1991 for Robert Leveugle and the Brass Band Midden Brabant (Belgium). Inspired by the beautiful cathedral in the English city of Canterbury, Van der Roost rescored the work for symphonic wind band in an effort to emulate the grandeur of an organ. In describing the work, the composer exclaimed, "Besides solo phrases for several instruments, there are some massive tutti passages making the wind orchestra sound like a majestic organ." Van der Roost treats the wind band as a chorus, developing a simple, singable melody into a lovely, instrumental chorale. - JR

Children's March:

Over the Hills and Far Away

PERCY GRAINGER

Born in 1882 in Victoria, Australia, Percy Grainger was a precocious pianist, beginning his musical career with a series of concerts given in Australia at the age of twelve. This enabled him to travel to Europe and study at Frankfurt, after

which he began his European career as a concert pianist, settling in London in 1901. He moved to the United States in 1915 where he enlisted as an army bandsman during WWI, and he became an American citizen in 1919. It was during his time in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world." Grainger's works retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism. *Children's March* was composed between 1916 and 1918, during an especially productive time in Grainger's life. *Irish Tune from County Derry*, *Shepherd's Hey*, *Colonial Song* and *Molly on the Shore* also date from this period. *Children's March* does not contain folk songs, the collection of which occupying a big part of Grainger's energies; rather, this work and *Colonial Song* are made up of entirely original material. Several features of orchestration are of importance here; this was one of the first times that Grainger included piano in a band score, not as a featured soloist but as a member of the ensemble. The saxophone writing is particularly strong and central to the piece, and the use of the players as singers adds a distinctive touch. This is an exuberant and yet lyrical composition, as enjoyable to play as it is to listen to. - JR

Biographies

JEFFREY REYNOLDS is Coordinator of Performance at the Faculty of Music, University of Toronto and conductor of the Wind Symphony as well as instructor of trumpet. As a trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Ensemble among others, as well as playing many theatre and commercial engagements. He regularly conducts student, community and professional ensembles, including the York Region Honour Band, and the Durham Schools Honour Band, as well as the Southampton Festival Winds and the Toronto Wind Orchestra. In 2007 he appeared as guest conductor at the Midwest Band and Orchestra Clinic with the Oregon Symphonic Band. Jeff Reynolds received his Ph.D. from the University of Toronto, after degrees from

York University, the University of Calgary and the University of Victoria.

Dr. Reynolds is a founding member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal contributor and adjudicator across the country.

MEAGHAN WALKER is currently in her second year of study of the Master of Music program in Wind Band Conducting at the University of Toronto. In 2010, she graduated with a Bachelor of Music and Bachelor of Education from Brandon University in Manitoba. Her degree mainly focused on instrumental music education and trumpet. She is currently the assistant conductor of the University of Toronto Wind Symphony. Meaghan is grateful for the opportunity to work with Dr. Jeff Reynolds and the talented musicians at the University of Toronto.

University of Toronto Wind Symphony

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Diana Zhang

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Gabriel Lisus-Lean
Christa Lock, *E-flat*
Shaylen Narotam
Jeffery Pugh
Colin Sandquist
Richard Savin, *bass*
Robin Soper
Melia Tang

BASSOON

Neil Chen
Betsy Kung

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Shannon Devereux
Sara Everson
Andrew Gesing
Stephanie Robayo
Kirk Russell
Kevin Shen
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Wallace Halladay, conductor
Abby Fisher, percussion

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